

# THE MUSICAL MAGAZINE.

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## INSTRUMENTAL MUSIC IN ITALY IN 1824.

[TRANSLATION OF A LETTER WRITTEN BY A GERMAN IN ROME.]

We insert this letter chiefly because many of its remarks apply very well to our own instrumental music; but we trust, besides that, our readers will find it in itself interesting.—ED.

In a country, where the human voice was earliest, most prominently and successfully cultivated, and where the power of song has exclusively taken hold of the people, instrumental music is necessarily neglected. This is natural; for the human soul, gifted with inseparable unity, can only pursue one course in one and the same thing, if it means to reach its object. The Italians, especially the Romans, with their lively feeling for vocal music, must find instrumental music, even the most perfect, unsatisfactory; and Italy was naturally led to neglect instrumental music, from the same reason, that Germany and France carried it to the summit of perfection.

What I have here said generally of Italy, is particularly applicable to Rome; instrumental music is but very little practised here, or rather it does not exist at all. For the same reason the Orchestras here are, compared to those in Germany and France, in a poor condition. Want of precision and unity, nay even want of proficiency are everywhere conspicuous. Passages of any difficulty are omitted or roughly brought out. This deficiency is certainly as unpleasant to me, as to

any other enthusiast in music, but I cannot blame the Italians for it, since they have never had the practice of the German or French instrumental performers.

But least of all can I call the grand and full-toned accompaniments of the Italians a fault. They are accustomed to accompany singers who possess full, sound chest voices, and which require a powerful accompaniment for their free and complete development. You do not find in Italy that weak fiddling, void of all vigor and nerve to which the Germans and many French orchestras are condemned, in order not to kill the lisping tones of their singers. Here all scrape and blow as hard as lungs and arms can afford. It would be unheard of for any singer to ask a softer accompaniment; he would most certainly be thought incompetent. I rather believe the reverse to have happened. And in fact the colossal voices, which can fill a San Carlo in Naples, an Argenti in Rome, a Fenice in Venice, and a Scala in Milan,\* must seem to themselves without stay and as it were pressed down by their own weight without a strong accompaniment. It seems to me such a voice must appear insupportable to the singer's own ear, if he does not hear it deafened by the accompaniment.†

The Roman Orchestras, or rather all the Italians have not that application, that mechanical brooding over the technical practice of their instruments, which those nations, or individuals have to apply,

\* All these are names of theatres in the different places.—*Ed.*

† Since I have begun to study, in Italy, the Opera singing and accompaniment, I have been more than once reminded of an incident, which I witnessed long ago, and which stands in a curious relation to the subject of which I have spoken above. The Todi was in 1790 in Brunsvic, intending to give a concert at court. We rehearsed the famous air in G minor, *Lasciami*, from Piccini's Opera *Radamista*. When she came to  $\bar{g}$  which she had to hold out through four or five measures, accompanied by the violins, in the same note in sixteenths, and by the bases and altos in a figure in eighth rising chromatically, her husband cried to the orchestra: *Fortissimo, Signorimiei!* The musicians did as they were bid. The Todi however stopped, and, turning to the then chapel-master, Schwanenberg, who had against the usual custom sat down to the piano in compliment to the singer, repeated her request for a greater forte. The chapel-master, in excuse for his orchestra, answered that the musicians were afraid to drown her voice. She replied smiling: *Che non abbian paura!* The air was begun again; the orchestra, to redeem their credit, struck up with might and main at that place. But nevertheless the Todi said, when she had finished: *Poveretti, mancano di forza.* The Catalani also hates this lisping accompaniment. It cannot be too loud for her in her grand air, *Della tromba*.

who have received genius not from the first source, nature, but by habit. They have, therefore no idea of that perfect execution, that study for effect which the German, but especially the French orchestras possess. Their success is from the inspiration of the moment, and not from well calculated intention. We find therefore in their performances often a passage entirely missed in immediate connection with one full of spirit, vigor and life. This inequality may strike the Northerners disagreeably, whose colder blood leaves their understanding unexcited and unbiased enough to weigh all the mechanical details of execution; but by the Italians (for whom alone Italian orchestras are calculated) it is not felt or considered immaterially, for they are altogether taken up with the singing and consider the accompaniment only as its customary appendage. You would be very much mistaken if you thought me so much naturalized here as to fall in with their views; no, on the contrary, the bad accompaniment takes away a good deal from my enjoyment of the Italian opera music. But I think, I must judge the Italians not by a French or German measure, but by their own. The solo players of the orchestras here (there are two during the Carnival and three smaller ones) come hardly up to the weakest of the tutti players of Paris and of some German orchestras. The violinists are particularly poor players, without any tone or execution. The tone and *embouchure* of the wind instruments is however generally good, sometimes even excellent. Both approach the German manner and are very different from the twanging tone of the French musicians. The reason is very obvious; the Italians *sing* on their reed or brass instrument *by their feeling*, the French *speak* on them *by their understanding*. Some flutists and oboeists are found in particular of quite excellent tones.

All through the month of December the mountaineers and shepherds come down and go through the city in pairs, of whom one plays the zampogna, (bagpipe) and the other the shawni, or sings, in imitation of the shepherd's coming with singing and joyful sound to adore the newborn Saviour.\* These men, who have no idea of art or

\*The origin of this usage seems to be very ancient; and I have never succeeded in getting any explanation of it either in print or manuscript. Their mien and their whole behaviour show somewhat of the patriarchal style. Their dress, consisting of a red cloak, blue or green petticoats, shoes with thick bows, and a round hat with a colored bow, is just like that of the shepherds in old pictures representing the adoration of the infant Saviour. The same style of

taste, played in so bold and vigorous a style and brought out the high c so firm and certain, that their music reminded me more than once involuntarily of the brilliant and grand, though for weak ears too strong tone, of Thurner, twenty years ago.

(To be continued.)

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[FROM THE HARMONICON.]

### EXTRACTS FROM THE DIARY OF A DILETTANTE.

Owing to the imperfect, not at once to say bad system adopted in the education of musicians, they commonly acquire less general knowledge, less information on literary and scientific subjects, than most other professors of what are termed the liberal arts. They are not even versed in the elements of those sciences out of which the *science* of music springs; and of writers on a subject immediately connected with their pursuit, namely taste, they hardly ever hear the names pronounced. Hence the backward state of what may be called the intellectual part of music in this country and Italy; though it has made some advances in France, and considerable progress in Germany. I hoped that the Royal Academy of Music lately established here, would have promoted a more liberal course of instruction than has heretofore been pursued, but, from some cause which remains unexplained, that institution has not yet done much for the mental amelioration of students in the art.

The following anecdote, from the *Monthly Magazine*, shows how little information out of her immediate calling was possessed by one of the finest performers and most amiable women that ever graced a public profession. All the praise bestowed on the lady in question, and much more is due to her; and as to the particular fact, it must

dress is exhibited in the wax figures, which are placed in the Roman churches during christmas week, before the main altars, representing this adoration.

There is one peculiarity in these musicians—they never ask pay from the inhabitants of the houses or booths, where they play, but (and this only when they are called upon) on the day after the holy three kings, when their playing ceases, they come once more, and take the little that is voluntarily given, with quiet, modest resignation. This being generally however only a few bajocchi,\* and the men staying generally about six weeks in Rome, I cannot conceive how they get along for eating and sleeping, for they play day and night.—*Note of the author.*

\* The smallest coin in Italy, of very little value.

be imputed to the wretched system which I have long lamented, but yet I hope to see changed.

'The transition from parts of dramatic dignity to the character she supported in private life, was never more easy than in the case of Madame Catalani. In person, manner, and discourse, she was noble; and one was too often disposed to confound Catalani, with *Semiramide*. The unusual respect shown to her by crowned heads seemed less accorded to the actress than the woman; and whether on the stage or at court, it ever seemed that *elle aspirait à descendre*. The last word pronounced, it is said, by the King of Bavaria, was the name of the Roman songstress. The Grand Duke of Hesse Darmstadt took his seat in the orchestra of his theatre, as leader of the band, in honor of her genius; and even the Emperor of Austria forgot all the meaner arts in admiration of Catalani. Charles John, of Sweden, himself conducted her through the Royal Museum at Stockholm, in 1827, where two magnificent vases of porphyry attracted her admiration; and some time after, a similar pair was forwarded to her at Paris, by the gallant Prince, who deemed twenty thousand francs a not too costly tribute to the enchanting actress. Yet all her sympathies were not devoted to royalty; for having visited Cracow, and consented to sing for one night at the public theatre, when the enormous amount of her engagement was tendered her, she returned more than a moiety of the sum in aid of the erection of the monument in memory of the patriot Kosciusko.

'At Weimar it was Catalani's good or ill fortune to be placed at table next to the venerable Goethe. It was intended by her illustrious host as a mark of respect to the fair Italian; but the lady was little acquainted with literature in general, or any other poetry than that which the fair translator to the King's Theatre murders so exquisitely for the benefit of British frequenters. The peculiar attention paid to her neighbor added to his imposing appearance, attracted the curiosity of the syren, and she inquired his name. "The celebrated Goethe, Madam." "Pray, on what instrument does he play?" was the next interrogation. "Madam, it is the renowned author of Werter"—"Oh! yes, yes, I recollect." Then turning to Goethe, resolved in her turn to compliment the aged poet, "Ah! Monsieur," she exclaimed, "how greatly do I admire Werter!" A low bow answered the distinguished eulogist—"I never read any thing so truly laughable in my life. What a complete farce, Sir!" "Madam, The *Sorrows* of Werter?"—"Oh! Sir, was ever any thing

more truly ridiculous?" continued the laughing lady, as she recalled to memory—what?—a *parody* upon Werter, produced at one of the minor theatres in Paris, where all the sentimentality of the Teutonic swain had been cruelly, but laughably burlesqued. The poet's nerves were sadly affected by the applause so equivocally lavished on his unsuspected talent; and the lady's credit was sensibly diminished at the court of Weimer, by her ignorance of Werter and Goethe sentimentality.

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### ON CHOIR SINGING.

From A. F. Hæser's Choir Singing School.

[TRANSLATED FOR THE MUSICAL MAGAZINE.]

Since twenty or thirty years, a greater interest for music in general, for singing, and particularly choir singing, has sprung up, calling into life in many places of Germany, choir associations, which are the more excellent, and which contribute the more to the general extension of that praiseworthy interest in the noblest kind of music, the more seriously and strictly they confine themselves to genuine classical music. To these choir associations we owe it undoubtedly, that exertions have been made to create song, as it were, and for which the only effective means have been chosen, the introduction of choir singing in high and common schools among the common branches of instruction. It is much to be regretted, that this is not done every where. There are not in schools those obstacles, which make associations for choir singing, especially in smaller places, difficult. There are voices sufficient in schools for all the four parts, though they may not always be found so as to maintain the right proportions. There will be either sopranos or tenors prevalent, and almost always the basses somewhat weak.

It seems that the only objections to the introduction of choir singing among the common branches of instruction in high and common schools, are a general prejudice against music, or the opinion, that singing hurts the lungs by the exertion, or that it leads to vanity, that it takes away too much time from more serious occupations and seduces to an imprudent expenditure of money. All these objections are easily answered. It is certain that long continued and assiduous singing is injurious, especially to young people, but this is unnecessary and will hardly occur, even if the teacher should be negligent

enough to permit it; for the general rule in schools is to give a lesson on any single subject of an hour's duration at a time, and this hour will not be devoted to constant singing but be broken up by explanation of difficult passages, corrections of faults in singing, &c. Moderate singing, however, improves health, for taking the breath according to the correct rules of the art, the saving and slow exhaling of the breath, invigorates and strengthens the lungs. But aside from this great advantage of singing in early youth, it is the best, nay almost the only effectual remedy of stammering, and procures in the easiest manner a good, distinct pronunciation, free of provincialisms.

The expense of choir singing is, in comparison with that of any other musical occupation so little, that it cannot form any real ground of objection. For even in case that the school had no funds or means to do any thing for this branch of instruction, a small contribution of each of the great number of pupils would be sufficient for a moderate salary of a teacher and the necessary purchase of music. The latter would only in the beginning be of any consequence; for the schools would not want fashionable music, whose only charm and value consisted in its novelty, but classical music, to which they might return again and again with new and increased relish.

As to the time spent, I think nobody would grudge two lessons a week; and within this time much good may be achieved; three lessons are better still, or four, but more than that they would not want.

Vanity is flattered and increased by musical solo productions, singing or instrumental, but not by choir singing, where the individual voice is not and must not be prominent, but must only be effective as part of the whole. For this very reason choir singing is a good remedy for that pride arising from greater age so common among boys. Besides, if well taught, being easy of execution and without great preparation, and therefore being even without their teacher a good amusement for young people, who are beyond the first elements, it is after gymnastical exercises the most commendable recreation for youth. For it is preëminently social, that is, it can be enjoyed by youth only among their own companions, and thus will contribute most to their cultivation, which with young people always succeeds best within their own circle.

Such an occupation, such an active tendency towards the really beautiful, is in itself a preventive of rawness; it conquers most effectually the desire for more sensual amusements, and is in the same



degree morally refining, as the beautiful stands of itself in the most intimate relation to the moral good. It is the more effectual in exciting and strengthening the moral feeling, as all the music, which is in regard to its artistic value most appropriate for choir singing, has almost exclusively dignified, elevated texts referring to religious subjects. It therefore inclines our minds to feeling, without effeminating them, it touches and elevates us as much for religious submission as for true christian courage.

Considering the peculiar aims and objects of the art, we shall find that choir singing, as here indicated, is the easiest and safest means, of generally diffusing good and thorough knowledge of the art, of extending by the never-dying classical works of all ages a true feeling for the art, and thus to prevent the infection of the shallowness and frivolity of fashionable music. Finally, it is only in this way possible to find out good voices, a circumstance well worthy of consideration, the human voice possessing so great advantages over any instrument, and there being, especially in our northern climate, by no means an abundance of good voices.

There are great difficulties in the way of introducing similar instructions into schools for females, but they are not insurmountable, and it is a great pity that they should deter from the execution of this plan; for from this cause the middle classes, in which probably the greatest number of good voices might be found, will be left without a musical education, for they can only by way of exception participate in more expensive private associations for choir singing.

If we consider what has hitherto been done for choir singing at most of the school or theatre choirs, and in private associations, we shall find that but very seldom a systematic course has been pursued. Choral songs have been practised without previous elementary exercises, without proper study, and this way must be a slow one and give besides a great deal of trouble and work to teachers. Such elementary exercises, being for choral singing, what an instruction book with solfeggios, &c. is for solo singing, a compendium of all that is necessary to prepare the beginner for proper singing in chorus, have not yet been published, so far as I know. (Nægeli's and Pfeiffer's have evidently a different object.) Every director or leader of a choir, therefore, was himself obliged to write something of the kind, if he meant to go on methodically. But not every one has either time or ability to do this, and therefore I think a work of the kind will prove acceptable. But if it is meant to be of any use in extend-



ing general knowledge of music, and in cultivating singing, it is absolutely necessary that every member of the choir should have the whole work in score, as it is printed, and not only copies of the single part which the member sings. For in the latter case it would be impossible for the teacher, to be fully intelligible in all his explanations.

The four chief requirements of a good choir, are, an intonation in perfect correctness and purity, a strict keeping of the time, a distinct and good enunciation and an exactness in following the prescriptions for the expression, that are found by words or marks in the music; for the expression cannot be left to the feeling of the individual. Correct taking of the breath, equality of the different registers of the voice, portamento, messa di voce, and other considerations in singing, come under the head of these general requirements.

A correct intonation can only be insured by judicious exercises, well conducted by the teacher. To facilitate a strict keeping of the time, I have chosen in my instruction book, almost throughout, exercises in long notes and easy rhythm.

The rest, distinct enunciation and a correct expression according to the words or marks prescribed, must be left for the teacher to enforce. The best choruses to begin with, are in my opinion, good chorals, but which must be sung in strict rhythm, omitting the usual pauses, songs in choral style and so called chorus airs.

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[FROM HERZ'S PIANOFORTE SCHOOL.]

## OF THE MANNER OF STUDYING THE PIANOFORTE.

Perseverance and love for the art are conditions *sine qua non* for success in studying the instrument. Without them, talent, and even genius would remain stationary and languish in miserable mediocrity. But you would deceive yourself in thinking that these qualifications alone would lead you to perfection. They must be assisted and directed by sound judgment and a rational method. The main point to be observed, is to acquire from the very first beginning, only such habits as are based upon reason and may be always retained. Thus you will not be obliged to lose the time, which should be devoted to further developments, by going back and unlearning bad habits.

For this purpose the first instruction and practice ought to be most vigilantly supervised; for the pupil will begin to make actual pro-

gress only, when the prescribed correct rules have become a habit with him. For this purpose his moral talents must be awakened, and the feeling of duty as well as the love of art must be enlivened. If this be done, no severity of parents and teachers is necessary ; if not, all coercive measures will be without success.

I would advise young pianists to employ four hours for daily practice. This would be fully sufficient, and I would distribute them as follows.

1 hour. Exercises for the five fingers, scales and passages contained in my method.

2 hours. Practice on the piece which you are studying.

1 hour. Repeating of pieces which you have learned, and playing new ones in order to learn to read.

Whatever time you may be able to devote to your daily study, you will do well to distribute it in the abovementioned proportion, varying it however a little according to your age and degree of cultivation. You will do well, for the sake of avoiding weariness, to rest for some time after each hour's practice.

The first work in studying a piece of music must be to study the mechanism. The best mode of fingering must be found out, and then, after having practised with one hand alone all that is more difficult of execution, the general practice is begun in slow time, in order to be able rigidly to observe all the division of time and measure.

The mechanical study must be followed by the mental. Before executing you must think and feel, for the fingers can only be considered as means by whose aid our thoughts and feelings are communicated to the audience. Only by reflecting can our minds be elevated to the height of a work of genuine inspiration ; only by this can we comprehend it, and share its inspiration. By reflection we may learn the peculiar character of each work, as well as the different forms of its main subject, often embellished by the composer ; by reflection these embellishments are distinguished from the melody which forms an essential part of the music, and must therefore shine through all the accompanying chords and combinations of tones, as in a good painting the drawing must distinctly be perceived through the shading and coloring, which surround the outlines.

After having conscientiously studied the quality and shading of the piece, the time is quickened in proportion to the greater correctness and ease of execution, until you arrive at that, indicated by the composer.

After having got through the study of a piece, you will do well to let it lie for some days, and then begin again with new zeal. This is a good means of correcting your own judgment and of entering more deeply into the spirit of the composer. Many nicer shades which have escaped notice in the first study, will be sure to be found out in a second examination.

I am not of the opinion that it is necessary to prohibit the learning by heart of pieces of music. I rather advise you to do this as soon as you are able. Why should you neglect the opportunity of making yourself agreeable and useful to your friends without the assistance of heavy music books? Playing without notes has this other advantage, that it gives more room to your imagination. The player, not embarrassed by reading and turning the leaves, yields himself up without restraint to the feelings, which he wants to communicate to others. The teacher will do well, however, in order to be sure that the pupil does not play merely from his general memory of passages, to order now and then some passages or a whole piece to be reduced to writing from memory with all its little shades and embellishments.

As one of the best means to enliven the love and zeal for music, I recommend the playing of concerted compositions—such as duettos for two performers or on two pianofortes, duettos, trios, quartettos with other instruments, or compositions with full orchestras. By this means the pianist's ideas expand, he learns the harmonic effects of masses, and prepares for a better execution of the works of the great masters, who have produced the most beautiful effects in their grand compositions.

A recreation from the regular study of the pianist, as agreeable as it is useful, is to hear the most famous singers and instrumental performers, and then try to imitate the peculiar characteristics in the style of each on the pianoforte. I do not know any thing more interesting than this imitation, which is at the same time very well adapted to develop the musical mind, and to give to musical talents gracefulness and pliability, the signs of a genuine artist.

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#### LETTER TO THE EDITOR.

MR. EDITOR,—I was pleased to see in the Musical Magazine, No. 32, an historical account of the Boston Academy of Music, together with an outline of the object and progress of the Institution.

That the Academy has made a favorable impression on the public mind, I think no one will doubt; neither will any deny that great praise is due the government, its Professors, and the Choir for the progress already made, and particularly, for introducing a chaste and beautiful style of music, (in their public performances, for I do not so much like their publications,) and again for the order, precision, and dignity which characterizes all their public exhibitions.

I hope the government and Professors will persevere in bringing before the public, music of a solid and pure style, particularly works of the old masters, such as Handel, Haydn, Beethoven, Mozart, Crotch, Purcell, &c. Public performances of such music will do more to improve our taste in the art, than all the essays that were ever written,—and I would suggest that whenever the works of an author are introduced, no deviation should be made from the original. Our stores and libraries are full of trash in the shape of adaptations, metamorphoses, &c. I have in my mind a beautiful “Gloria” of Haydn’s set as a chorus to some of the most unmusical words in the English language. What would be thought of a painter who would alter a Michael Angelo? or of a poet who would take like liberties with Homer or Milton? Why then lay sacrilegious hands on the patrimony of our musical fathers?

But I must not pass over one thing which struck me with some surprise in the account above referred to. Honorable mention is there made of the names of Messrs. Mason, Keller, Schmidt and Müller—this was all very well; but, I would ask, why is the name of Mr. GEORGE JAMES WEBB omitted? The fact that he is not now connected with the Academy is no excuse. Are Mr. Webb’s services forgotten? Certainly they should not be, for as organist his taste and skill were invaluable to the Academy, and contributed not a little to adorn and render popular their first concerts—and as temporary presiding officer, there are not a few who can now testify to his ability in that department. Then as a gentleman, whose urbanity of manners and unblemished character, have become the natural associates with his name. I ask again, are all these forgotten? I trust not—but the omission of his name in such a place appears at least as if it were intentional. Now, Mr. Editor, I am sorry for giving you so much trouble, but as a friend to Mr. Webb as well as the Academy, I wish to see justice done to both.

ODEON.

THE ONE HUNDRED AND THIRD PSALM.

A HYMN FOR FOUR VOICES WITH ORCHESTRA.

BY F. E. FESCA.

The Boston Academy of Music is about to bring forward in their next concert, that beautiful composition by Fesca, the 103d Psalm. We have been more touched and convinced of its beauty and power at every new rehearsal, and we wish therefore to direct the attention of our readers to it as to a noble conception.

A hymn—a song of praise—to the Lord, is in itself, the highest aim that a composer can propose to himself, as it is the highest subject for the poet. Fesca has turned to the holy scriptures for a text; the inspired song of David has furnished it; and the composer has seized it with fervor and devotion. Let us first take the words and then see how he has carried them up to the throne on the wings of harmony.

Praise the Lord, O my soul, and all that is within me, praise his holy name.

Praise then the Lord, O my soul, and forget not all his benefits; who forgiveth all thy sins and healeth all thine infirmities.

Who saveth thy life from destruction, and crowneth thee with mercy and loving kindness.

The Lord executeth righteousness and judgment for all that are oppressed with wrong.

He made known his ways unto Moses, his works unto the children of Israel.

The Lord is merciful and gracious, slow to anger and plenteous in mercy.

He has not dealt with us after our sins, nor rewarded us according to our iniquities; like as a father pitieth his children, so the Lord pitieth them that fear him.

The Lord has prepared his throne in the heavens, and his kingdom ruleth over all.

O praise the Lord all ye hosts, ye servants of his that do his pleasure.

O speak good of the Lord in all places of his dominion. Praise the Lord O my soul. O praise the Lord ye angels of his that excel in strength.

David in this psalm sings less the power of God, than his infinite mercy to man; yet who can think of Him, without thinking of his almighty power! Thus we have naturally two subjects, God the Almighty, and God the Merciful; both being however intimately connected with each other.

The hymn opens by an *andante* 4-4 in E flat, a short instrumental symphony indicating the contents of the chorus; the full orchestra strikes a succession of vigorous, joyous chords, after which the wind instruments have a short, sweet, melodious strain. The chorus be-

gins, "praise the Lord O my soul," in a full burst of all the voices—the solo voices take up the second strain "and all that is within me praise his holy name." The whole chorus repeats pianissimo, "praise the Lord," swelling the notes of their chords to forte, when the instruments take up the same ritornello, as in the beginning, and modulate through the dominant *f* into the key of *b* flat, in which the following tenor solo is written.

"Praise the Lord, O my soul, and forget not all his benefits."

Observe the beautiful reminiscence in the melody to the passage of the solo voices in the first chorus; it is the same subject. Observe also the beautiful cantabile standing out from the simple accompaniment,—the chorus repeats the words pianissimo, modulating into the *d* minor of the following movement,

"Who forgiveth all thy sin,"

sung by the soprano, interrupted pianissimo by the chorus "praise the Lord."

Tenor and soprano both sing, first one after the other in imitation, and then together in thirds,

"Who saveth thy life from destruction and crowneth thee with mercy and loving kindness,"

the chorus, always pianissimo, chiming in at intervals, "praise the Lord;" while the instrumental accompaniment is made a little fuller and smoother by a simple yet running passage of the clarinet.

Now the strain changes:

"The Lord executeth righteousness and judgment,"

sung by the full chorus, forte, in the uncommon time of 4-2. The power and justice of God is extolled, and here we see the judicious and effective use of 4-2 instead of 4-4, and the different effect of their rhythm. It changes the character of the piece, giving it an air of wide-stepping; the Lord walks over the lands, executing righteousness and justice.

From this chorus the composer turns through the enharmonic change of *e* flat major into *d* sharp minor, to a beautiful soprano solo in *b* major. The chorus has just pronounced the Lord's power of judgment; how beautiful the contrast now of this mild and sweet soprano solo, introduced and accompanied by the soft legato notes of the basses, which are supported by the other stringed instruments only. The key turns to *G* and the time quickens into an *andante*, in which the same thought is still further carried out by two sopranos and an alto,

"He hath not dealt with us after our sins."



The accompaniment keeps the same character, the basses holding out long soft notes and being supported by the violins.

The poet dwells still further on the contemplation of God's mercy, rising in fervor, as he takes the highest view of it :

"Like as a father pitieth his children, so the Lord pitieth them that fear him."

Here all the instruments are silent, and from the depth of the heart, in deep wonder and adoration of our father's mercy the voices alone sing it piano, leading the key through C minor to the dominant chord b flat of the following key e flat major.

This is a chorus in *allegro vivace* movement :

"The Lord has prepared his throne in the heavens."

It reminds of the former chorus in 4-2, in the beginning of the melody ; but how different in its rhythm. A great effect is obtained by carrying the base to the minor seventh, D flat, marking it strongly through two bars, and modulating from that to A flat minor, putting the minor third again in the base, and further through the chord of the ninth of the same key and the dominant chord of b flat back to the original key of e flat major. This progression in the base gives a strong illustration of power.

This chorus leads to the finale, a finely wrought fugue ; where the subject is first given by the tenors, then the altos, while the tenors give the counter theme, the sopranos and lastly by the basses. We find it next appearing again in the sopranos ; before the bass has yet finished the theme and counter theme—and while the tenor has another figure—then in the tenor, next in the alto, and lastly in the bass in its full length. Again it is taken up by the soprano and handed to the other parts. Then the soprano has it again in condensed rhythm and lastly in the fine *allegro* all the voices come together, carrying the same theme out unisono. Of great effect is the rest, of both the instruments and voices for half a bar after the words "Praise the Lord—the—Lord, ye angels," &c., and the finale Amen.

From this short analysis, it will be seen that the piece is full of beauties, and withal a powerful composition. If we add that it is not very difficult of execution, and not of great length, we feel safe in recommending the composition warmly to musical choirs for study ; it will most surely repay the exertion and practice bestowed on it ; and will gain on the hearers and performers with every new performance.



## CONCERTS.

The concert season is drawing to its close, but yet we have again to report several concerts, and among them the two first ones for this season of the Boston Academy of Music.

The Academy has tarried long before appearing on the arena of public performances, unfortunately for its own interest; for concerts can this season, so it appears, no more command the interest of the public. It is the more unfortunate since the two concerts hitherto given were really good in selection and execution. The first part of Haydn's *Creation*, so well known by its reputation and so little by actually hearing it—the Chorus of Rhigini—are fine compositions—the Cantata of Zumsteeg is solid, although in style not so fresh.

The Choruses went well in the whole; although in them as well as in the instrumental parts, the nicer shades were not sufficiently given; we shall refer to this again, it being a general defect here and one which might certainly be corrected, but it requires the hearty and intellectual coöperation of every individual performer. In the second concert there was some difference in the time between the conductor and leader, and consequently between the choir and orchestra; the leader ought not to forget, that he is dependent upon the conductor, and must therefore *follow* him; and the members of the orchestra, that they must not use their own discretion but follow the lead.

Vogler's Trichord was not new, and we would here only compliment the first horn on its good execution of the first passage. The Trio *Regna terræ* has also been sung in previous seasons; we are not very partial to the composition, and in the execution the first soprano was generally a little too low. It was substituted in the second concert by a canzonetta by Haydn, very neatly sung. Paisiello's *Fall of Jerusalem*—a complete opera air—was sung, particularly the second time, in very good style and voice.

Mr. Müller's organ solos were well and judiciously chosen and he developed considerable skill on the pedals, especially in the obligato cadenza of his prelude to Bach's fugue.

We can but shortly notice the private concert of the Education Society, of which we heard only part. We found the voices in the choruses blended very well together; the sopranos, however, in the one before the last were too flat. The solos were rather weak, with the exception of the *Maniac*, in which Mr. Russell was very happily hit off; we would however warn the performer not to copy him too seriously, for fear of spoiling his own taste.

The concert of the blind, in which Mr. Keller gave proof again, by his pupils, of his talent and great, great usefulness, and that of the Musical Institute, King's Oratorio of the Intercession we have only room to mention, and must also defer a notice of Professor Bronson's exhibitions to our next number.